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RUDY WIEDOEFT'S (WORLD'S PREMIER SAXOPHONIST) SERIES OF SAXOPHONE SOLOS

With Piano Accompaniment

For Eb Alto and Piano Acc.

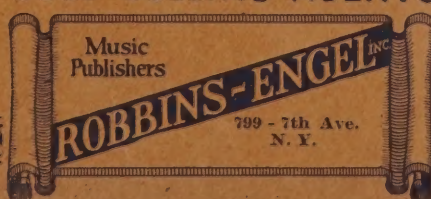
Saxophobia	\$1.00
Valse Erica	1.00
Saxophone Fantasie ...	.75
Velma .....	.75
Valse Vanite .....	.75
Valse Yvonne .....	.75
Danse Hongroise	1.25
Saxema .....	.75
Waltz Llewellyn .....	.75
Saxarella .....	.75
Toddlin' Sax .....	.75
Vision D'Amour .....	.75
Sax-o-phun .....	.75
Valse Mazanetta .....	.75
Wiedoeft's Rubato (new) ..	.75
Sax-Serene (new) ....	.75
Lament D'Amour (new) ..	.75

For C Melody and Piano Acc.

Saxophobia	\$1.00
Valse Erica	1.00
Saxophone Fantasie75
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Wiedoeft's Rubato (new) ..	.75
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RUDY WIEDOEFT MUSIC PUB. CO.

SOLE SELLING AGENTS



THE LAST WORD

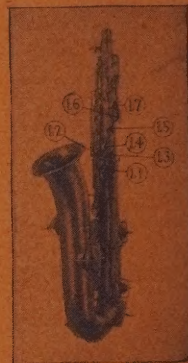
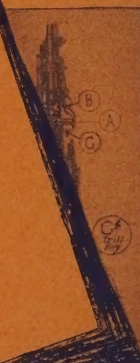
in Modern Saxophone Instruction

**YOU
Need This
Chart**

Price \$1⁰⁰ Net

RUDY W.
Simplified Photograph

Publisher's Note: Pin this Chart on



Keys Pressed by Left Hand

Right
Hand
On Lower
Part of
Saxophone

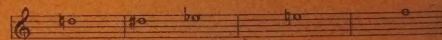


THE FOUR HIGHEST NOTES



Add Octave Key to Above Fingering

X



Always add Octave Key to play
above notes



Right View



Front View

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Sole Selling Agents ROBBINS-ENGEL, Inc.

Dedicated to Mrs. Erica Noll

VALSE ERICA

Saxophone
(C Melody)

By RUDY WIEDOEFT

Allegro

accel.

Solo Cadenza

Valse moderato

mf

rit.

a tempo

rit. to coda

Plegato

f

1. 2.

f *mf*

f allargando molto

Tempo I.

p

f

p

p

M 269

W 54 V 3

1921

Dedicated to Mrs. Erica Noll
VALSE ERICA

3

By RUDY WIEDOEFT

Allegro

Saxophone (C Melody)

Piano

ff

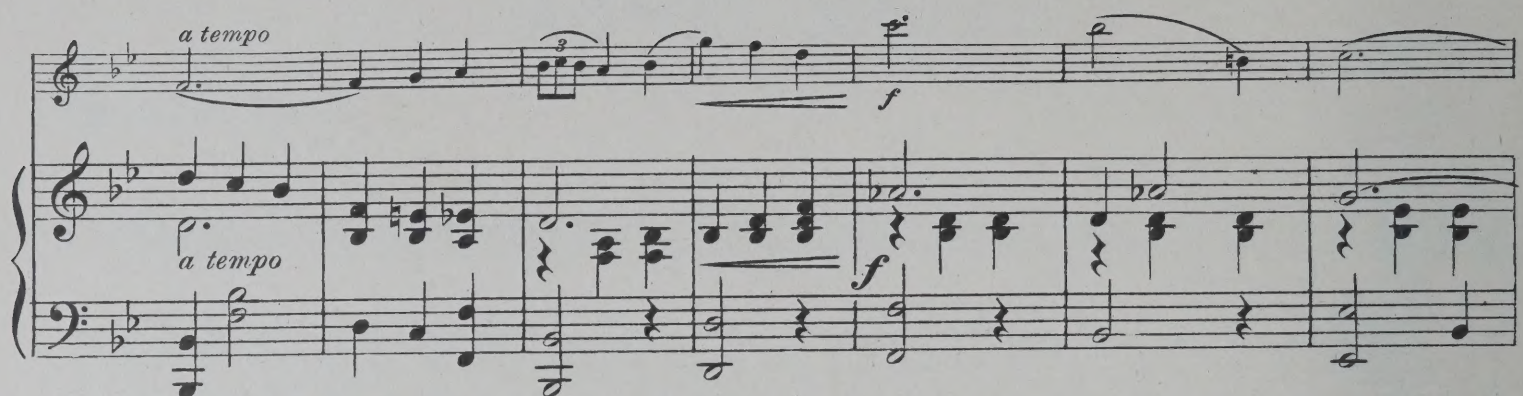
accel.

Cadenza

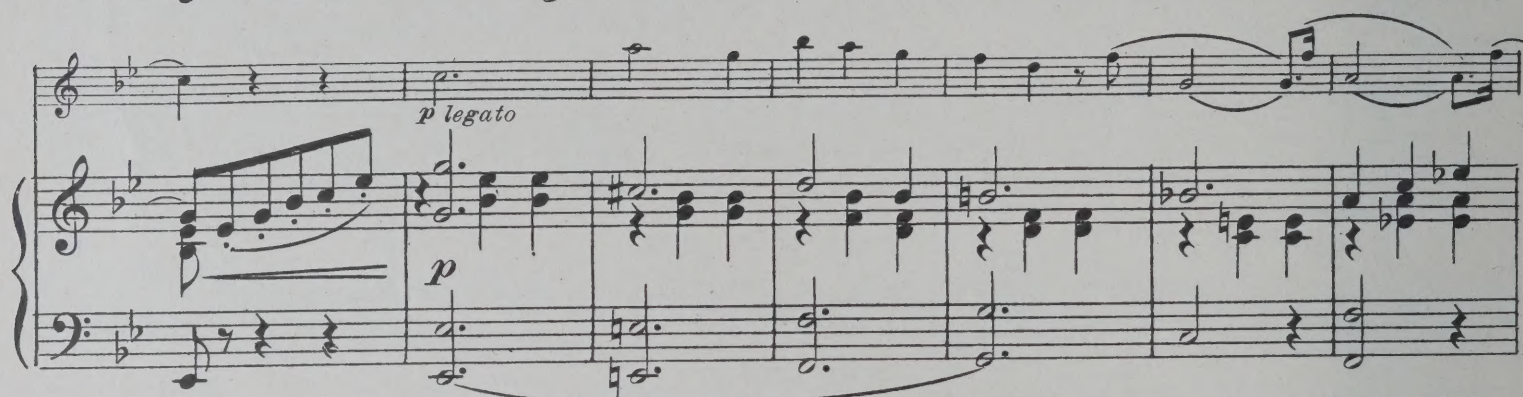
Valse moderato

mf

rit.



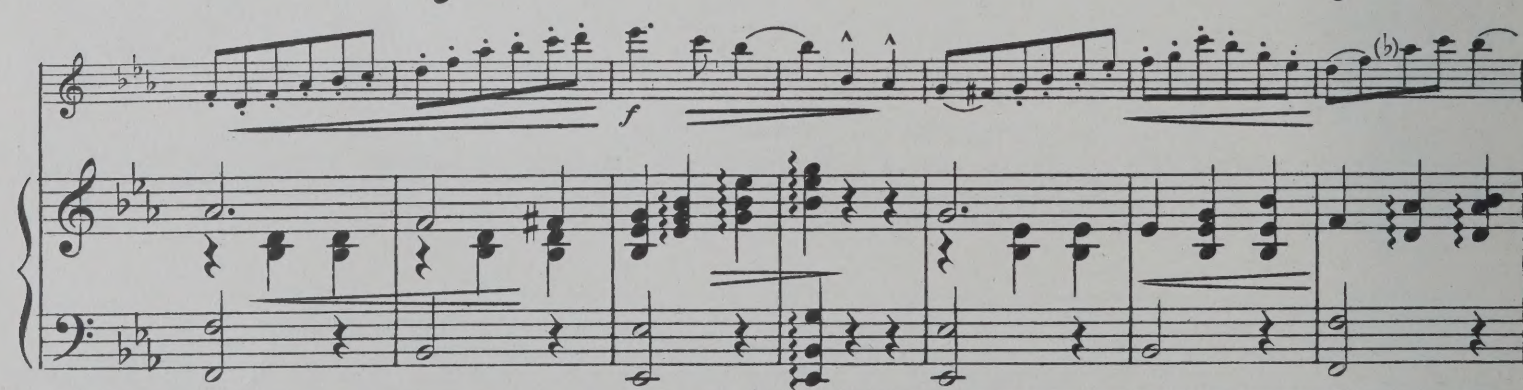
First system of musical notation. The upper staff is marked *a tempo* and *f*. The lower staff is marked *a tempo* and *f*. The key signature has two flats (B-flat and E-flat).




Second system of musical notation. The upper staff is marked *p legato*. The lower staff is marked *p*. The key signature has two flats (B-flat and E-flat).



Third system of musical notation. The upper staff is marked *rit. to Coda* and *p f a tempo*. The lower staff is marked *rit. to Coda* and *p f a tempo*. The key signature has two flats (B-flat and E-flat).



Fourth system of musical notation. The upper staff is marked *f*. The lower staff is marked *f*. The key signature has two flats (B-flat and E-flat).



Fifth system of musical notation. The upper staff is marked *f* and *mf*. The lower staff is marked *f*. The key signature has two flats (B-flat and E-flat).

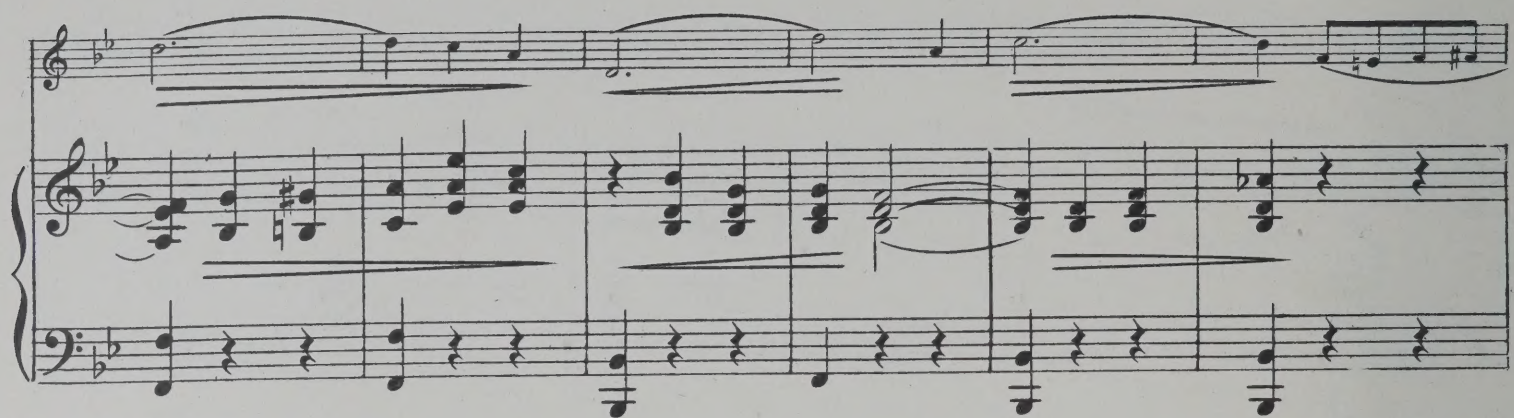
First system of a musical score. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and an *allargando* tempo marking. The key signature has two flats. The system concludes with a double bar line.

Tempo I


Second system of the musical score, marked *Tempo I*. It continues the vocal and piano parts. The piano part starts with a piano (*p*) dynamic. The system concludes with a double bar line.

Third system of the musical score. It continues the vocal and piano parts. The system concludes with a double bar line.

Fourth system of the musical score. It continues the vocal and piano parts. The piano part features a forte (*f*) dynamic in the middle and a piano (*p*) dynamic towards the end. The system concludes with a double bar line.



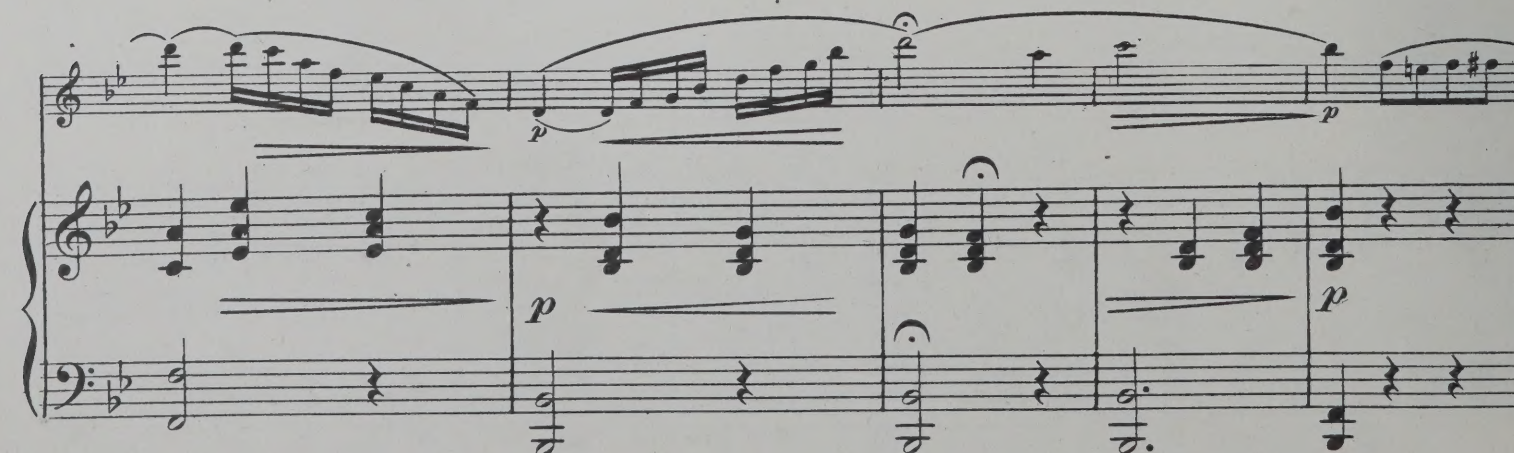
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, providing harmonic accompaniment with chords and single notes.



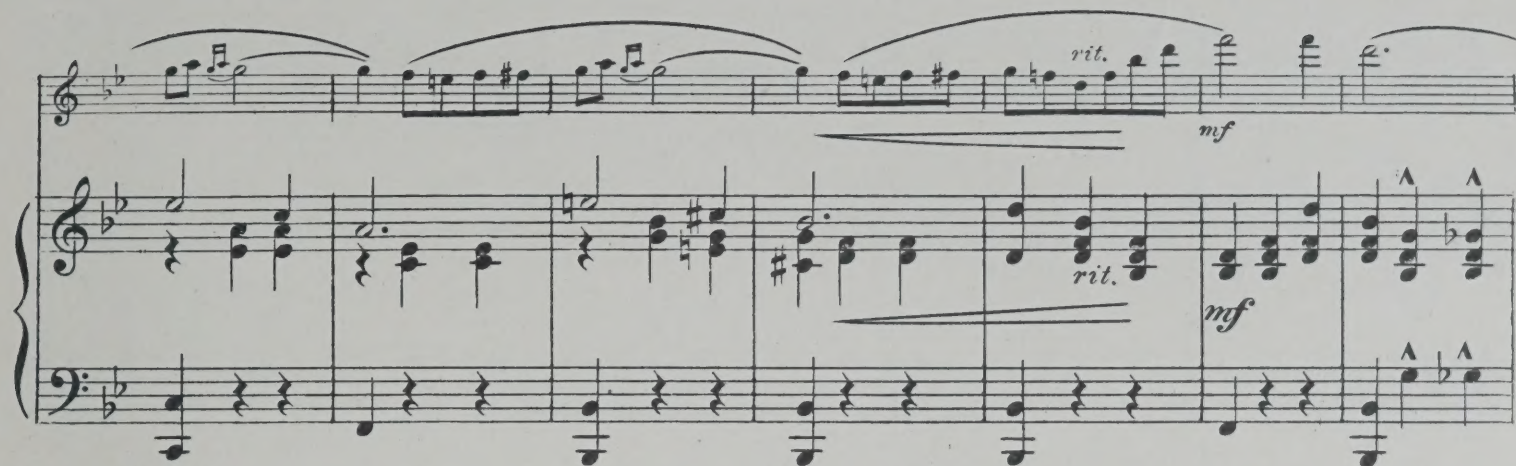
The second system continues the piece. It includes the instruction *rall.* (rallentando) in both the top and middle staves, indicating a gradual decrease in tempo. The musical notation features various note values and rests across the three staves.



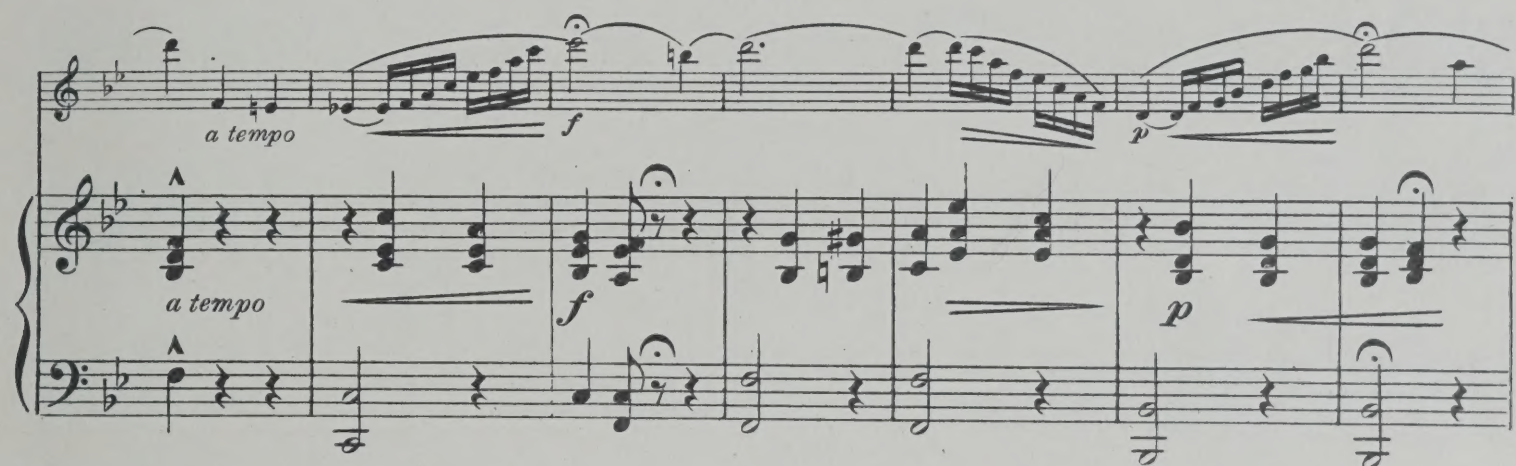
The third system introduces the instruction *espressivo* (expressive) and *a tempo* (return to tempo). It also includes a dynamic marking of *f* (forte). The notation shows a more active melodic line in the top staff and a steady accompaniment in the grand staff.



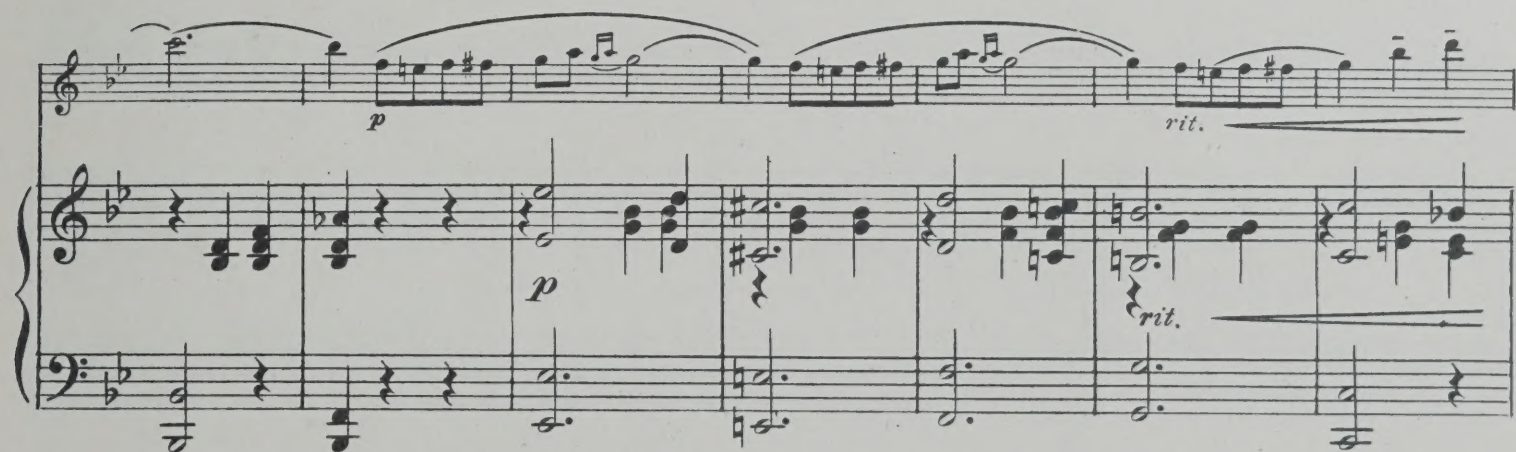
The fourth system features dynamic markings of *p* (piano) in both the top and bottom staves. The musical notation continues with complex harmonic structures and melodic development across the three staves.



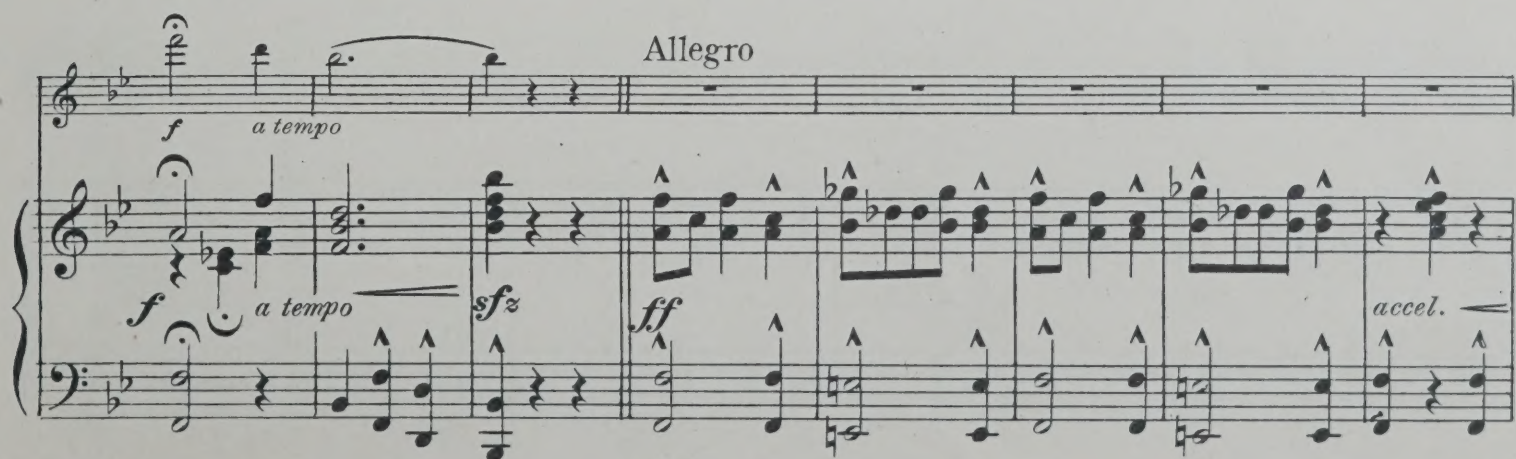
First system of musical notation. The top staff is a single melodic line with a *rit.* marking and a *mf* dynamic. The piano accompaniment consists of two staves with chords and some eighth-note movement. The piano part also has a *rit.* marking and a *mf* dynamic.



Second system of musical notation. The top staff features a *a tempo* marking, a *f* dynamic, and a *p* dynamic. The piano accompaniment also has a *a tempo* marking, a *f* dynamic, and a *p* dynamic.



Third system of musical notation. The top staff has a *p* dynamic and a *rit.* marking. The piano accompaniment has a *p* dynamic and a *rit.* marking.



Fourth system of musical notation. The top staff is marked *Allegro* and has a *f* dynamic and a *a tempo* marking. The piano accompaniment has a *f* dynamic, a *a tempo* marking, and a *sfz* marking. The system concludes with a *ff* dynamic and an *accel.* marking.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by a melodic phrase marked *rit.* (ritardando). The piano accompaniment consists of chords and single notes. The system concludes with the instruction *D. S. alla Coda* and a Coda symbol.

Second system of the musical score, labeled *Coda*. It contains a vocal line and a piano accompaniment. The vocal line includes dynamic markings *p* (piano) and *accel.* (accelerando), and tempo markings *cresc.* (crescendo), *poco* (poco), and *a* (allegro). The piano accompaniment also features *p accel.* and corresponding tempo markings.

Third system of the musical score. The vocal line has a dynamic marking *f* (forte). The piano accompaniment includes a melodic line in the right hand and chords in the left hand, with a dynamic marking *f*.

Fourth system of the musical score. The vocal line features dynamic markings *ff* (fortissimo), *accel.* (accelerando), and *fff* (fortississimo). The piano accompaniment also includes *ff accel.* and *fff* markings, with a final *fff* marking at the end of the system.

Saxophone (C-Melody)

3

espressivo
rall.
a tempo
f
p
a tempo
rit.
mf
f
p
p
rit.
Allegro
f a tempo
f
accel.
Solo
rit. *D.S. al Coda*
Coda
accel. *e cresc. poco* *a poco*
p
f
ff accel.
fff

New! Unique! Superior! Complete!

THIS remarkable chart, devised by America's Master Saxophonist, provides the very help every Saxophone player has been seeking. Actual size of chart—24 x 36 inches—Folded in art cover. Size, when folded—9 x 12 inches.

DOEFT'S Saxophone Chart

all to Obtain Best Results



Keys Pressed by Right Hand



Back of Instrument
Octave Key Pressed by Left Thumb

A FEW SUGGESTIONS

TO HELP THE PUPIL PROCURE THE BEST RESULTS WITH THIS CHART

The first thing to do is to learn how to hold the instrument properly. Study carefully the standing positions at bottom of page, which include the adjustment of the neck strap to "strap hands" and directed to emphasize so that the mouth piece is at an even level, parallel with the mouth, and feels in a comfortable position. The next is to place the right thumb under Right Thumb Hook, pressing slightly outward. The left thumb is placed on thumb rest, as indicated in picture in first upper group, captioned "Back of Instrument."

For best results, I recommend that the pupil practice in a standing position, as this is better for the proper breath control.

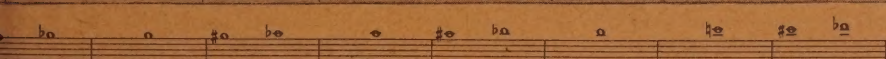
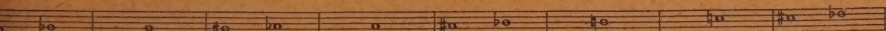
Note the instructions at the extreme left of the middle group of 16 pictures, relative to the position of the hands on the instrument at all times. These 16 pictures start from the lowest note on the instrument, and show the exact fingering of a chromatic scale.

Study the first picture of the middle group of 16 pictures, *AF or Bb*. You will note that the first three fingers of the left hand (exclusive of thumb) are pressing the pads marked *B, A, & G*. If there is any doubt as to what pads these represent, refer to the picture marked "Pads" of the upper group. You will note that the little finger of the left hand presses key (L1). To locate this key, refer to the second picture of the upper group, captioned "Keys Pressed by Left Hand."

You will also note that the first three fingers of the right hand are pressing the pads marked *F, E & D*, which can be located in picture marked *Pads*. The little finger of the right hand is pressing on key (R1). Which is located by referring to picture captioned "Keys Pressed by Right Hand."

Use this system throughout the entire register of the instrument. When you have played all notes greater above the middle group of pictures, continue to ascend the scale by playing notes with appropriate fingering posted below picture *X*. These are all fingered exactly as pictured above the notes, adding only the *OCTAVE KEY* which is shown in upper group captioned "Back of Instrument."

To continue Chromatic Scale play all notes directly below the group of pictures marked starting at *X*.



Optimum Fingering of Same see Picture at Lower Right Hand Corner

For Additional Fingering see Pictures Below

ADDITIONAL FINGERING

To continue Chromatic Scale play 4 highest notes at lower left corner



Left View





3 0112 129025216

CLYDE DOERR'S*Saxophone Solos*
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Valse Hilda,
Valse Brillante,
Saxophone Classique,
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Idyll
Valse Vanity
Fantasie Cecile

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WITH PIANO ACCOMPANIMENT

Saxophobia
Saxophone Fantasie
Velma
Valse Vanité
Valse Yvonne
Danse Hongroise
Valse Erica
Saxema
Waltz Clewellyn
Saxarella
Toddlin' Sax
Vision D'Amour
Sax-o-phun (new)
Transcriptions
Souvenir
Melodie

HARRY FINK'S*Saxophone Solos*
WITH PIANO ACCOMPANIMENT

La Petite
Pierrette
Fleur De Lis

CHARLES DORNBERGER'S
Saxophone Solos
WITH PIANO ACCOMPANIMENT

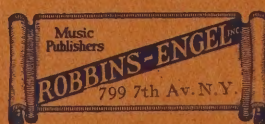
Saxophone
Scandals
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